

an indecent shadow play. A special form of it was developed in Java, the *ivajang-foerva*, with figures of the *pantin* type, operated by strings and levers. This amusement is very popular in Java and ver}-r representative of the mores. Whether these oriental forms of the *mimus* were derived from the Greco-Roman world is uncertain. The *mimus* is so original and of such spontaneous growth that it does not need to be borrowed.

648. The drama in India. In India, at the beginning of the Christian era, there was a development of drama of a high character. The one called the *Clay-waggon* (a child's toy) is described as of very great literary merit,—realistic, graphic, and Shakespearean in its artistic representation of life.¹ Every drama which has that character must be in and of the mores. In the *Clay-waggon* the story is that of a Brahmin of the noblest character, who marries a courtesan, she having great love for him. The courtesan gives to the Brahmin's son a toy wagon of gold for his own made of clay. The name of the play comes from this trivial incident in it. A wicked, vain, and shallow-pated prince intervenes and is taken as a biolog, or standing type of person. Modern Hindoo dramas require a whole night for the representation. They represent the loves and quarrels of the gods and other mythological stories. " The actors are dressed and painted in imitation of the deities they represent, and frequently the conversations are rendered attractive by sensual and obscene allusions, whilst in the interludes boys dressed in women's clothes dance with the most indecent gestures. The worst dances that I have ever seen have been in front of an image and as a part of the rejoicings of a religious festival.

Crowds of
men, women, and children sit to watch them the
whole night
through." ² The history of Ram is also enacted in
pantomime
in northern India. The text of the *Ramayana* is
read and days
are spent in acting it, by a great crowd, which
moves from place
to place, and naïvely plans to act city incidents in
cities, forest
incidents in forests, boat episodes on ponds, and
war episodes
or battles on great fields.³

¹ Klein, *Gesch. des Dramas* III, 84.

² Wilkins, *Modern*

Hinduism 225.

³ *Globus* LXXXVII, 60.